

# FROM CHINESE LOOMS

BEAUTIFUL OLD WEAVINGS  
GATHERED IN PEKING BY

FREDERICK MOORE



THE ANDERSON GALLERIES

NEW YORK

1917.



SMITHSONIAN  
INSTITUTION

3099.









EARLY CHING PAINTING  
IN RICH COLORS  
[NUMBER 256]

CATALOGUE  
OF  
OLD CHINESE RUGS  
BROCADES AND EMBROIDERIES  
BOLTS OF RARE SILK  
AND A FEW  
DECORATIVE PAINTINGS

GATHERED IN PEKING BY  
FREDERICK MOORE  
OF PEKING AND NEW YORK



TO BE SOLD  
FRIDAY AND SATURDAY AFTERNOONS  
FEBRUARY 23 AND 24, 1917  
AT 2:30 O'CLOCK

ON PUBLIC EXHIBITION FROM  
MONDAY, FEBRUARY 19<sup>TH</sup>

THE ANDERSON GALLERIES  
MADISON AVENUE AT FORTIETH STREET  
NEW YORK

THE ALEXANDER PRESS  
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11.57  
M 83 ✓  
1917

## CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
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## The Anderson Galleries

INCORPORATED

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.



## INTRODUCTION

Availing himself of the special opportunities afforded by his long residence in Peking, Mr. Frederick Moore has gathered and brought to this country the collection here catalogued of beautiful things from Chinese looms. In the selection there are over a hundred fine old rugs, some of conventional and some of unique design, some of considerable value and some only minor examples of the colors and patterns that were in vogue in China before the arrival of the foreigner. There are also over a hundred decorative hangings, table covers, and other things made of fine brocades, many of them containing woven threads of real gold or silver. There are rich embroideries of colors peculiarly Chinese, strange yet nevertheless gratifying to good taste. There are bolts of fine silk, some of them "tribute silks," of the sort which, in former days, were brought to the Forbidden City from tributary interior provinces. (The wealthy province of Shansi probably provided most.) And finally, there are a number of decorative scroll paintings, all old and several of them particularly brilliant.



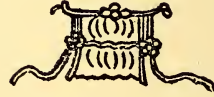
THE BELL



CONCH SHELL



STATE PARASOL



CANOPY



LOTUS BLOSSOM



COVERED POT



PAIR OF FISH



ENDLESS KNOT

# THE EIGHT EMBLEMS OF BUDDHISM

## ABOUT CHINESE RUGS

(In view of the constant request for information regarding Chinese rugs Mr. Moore has compiled the following article.)

Within the past few years the peculiar fascination of Chinese rugs has begun notably to appeal to American taste. Their beauty and distinctive character have taken hold of us in spite of the paucity of knowledge we have concerning them. "They are very interesting," I have heard rug collectors say, "but where can we find out something about them? Is there no book or pamphlet on the subject?" There is, indeed, very little knowledge of them. While Persian rugs can be classified almost minutely as to place of origin, it is still impossible to tell even the province—and a Chinese province is a vast territory—from which the most important Chinese rugs come. I have seen references to their coming from South China, which I am sure was never the case; and I have heard them classified as to age in almost grotesque language.

During the course of a sojourn of a number of years in Peking I enjoyed the delightful avocation of collecting old rugs and subsequently of making new ones. Naturally, before gathering my collection I sought to inform myself by reading any work that might be published on the subject, but it was not till years after I had started my study from first-hand sources that even a chapter in a general book on Oriental rugs, Hawley's, was devoted to the Chinese product.

It was at first tedious and uncertain work, for even the Chinese weavers had not concretely brought together their scattered information nor assembled sound deductions. Indeed, in the beginning there was little else but evidences of wear and tear to guide one as to age, and, as any rug expert understands, these are not often safe indications. A poor quality of modern rug will frequently show more wear than fine old pieces. The Chinese have always had a way of preserving good things, sometimes giving them very little use; and possessing many treasures, they had variety and change, which afforded their best things protection. It is well known how Chinese paintings were preserved for centuries by being kept rolled and in separate cases, which were opened only on fête days once or twice a year—say, on New Year's Day, the great Chinese festival, or on the birthday of the oldest grandfather of the household. So it was,

too, with bronzes, porcelains, lacquer ware, tapestries and embroideries. A missionary friend of mine once described to me how he had waded ankle deep through fine silks and embroidered clothes which looting soldiers of the Allies had unrolled from the bolts and scattered over the floors of a palace in their hunt for gold and silver in 1900. And I have seen, in even recent years, bolts of rare brocades brought out of palace stores as new in appearance as the day they were made, perhaps scores of years ago. The Mandarin kept much of his wealth not only hoarded in silver and gold, but invested in fine goods and in works of art.

So it was with rugs. They were never subjected to the hard usage to which we put them. Had old rugs of any sort, Persian or Turkish as well as Chinese, been treated to the dining room table and the shoe heel with its dust and mud, they would not have been preserved, as we find so many, intact for several hundred years, toned with age and polished by the stockinged foot or the rubbing of silk or linen garments.

The foremost use to which the Chinese rug was put (prior to the recent days of the republic) was that of covering for a *kong*. A *kong* might be described as a divan, one of large dimensions, sometimes fifteen by twenty feet, built into the house, like a raised section of a room. On the *kong* the Chinese sit, recline, and sleep. The floors of a private house (upon which, unlike the Japanese, the Chinese walk with their shoes) had rugs placed on them only on wedding days or on the occasion of some other special ceremony. The rugs that were then put down were generally large ceremonial squares; and it can be noticed, as a result, that the large squares do not have a polish or sheen unless they have been used also as *kong* coverings.

Only in temples and in palaces were rugs constantly used on the floors. And this is a reason why the large rectangular floor pieces of any age are always in poor condition if not repaired and patched.

Sometimes two rugs were used on a *kong*, such a pair being placed beside the stool-like table on which tea was served to the persons who sat or reclined on the rugs. Such rugs may be of any width from three to six feet and from four to ten feet in length. The better pieces that remain intact today were not left permanently out for use any more than a good housewife in Europe or America leaves her best "center" on the table for breakfast, dinner, and supper.

Another common use of the rug was as a traveller's saddle bag. In this case the rug was small, what is commonly known as a mat, two feet or more broad, and three or more long. These rugs were often heavily padded and always lined, huge pockets being left in the lining. The traveller himself, if a common man, carried his mat over his shoulders when walking, or on the back of his mule when riding. Into the pockets his clothes and other necessities were packed. When he stopped at inns the rug was brought with him and placed upon the *kong* to serve as his pillow or sleeping mat. Traveller's mats are generally decorated with symbols of good fortune and safety, the deer, pine tree, and cane being the most common design.

Saddle cloths made in oval shapes or irregular rectangles sometimes carried similar designs. I believe that it was the military saddle cloth that bore the short bar stripes indicating, I am told, endless years for the emperor. Waves of eternity are a customary end design for such cloths.

Long strips are seldom found, having been made, apparently, only for palace hallways. But rugs woven in the shape of curtains are numerous. It was a common practice to weave such rugs for temple doors, covering them with Buddhist, Llama and Taoist symbols.

In many of the temples and likewise the palaces in China great dragons coil round the huge pillars that support the heavy ornamented roofs. Usually the dragons are carved, molded, or painted, but sometimes rugs are so woven that when fastened to the crown of the pillar and laced round it the dragon, which looks dismembered when the rug is laid flat on the floor, fits into place so that the monster coils normally round the pillar.

Other temple rugs are the little squares, sometimes joined together in a long strip. These strips are placed before the long faldstool of the priests for a score or more of them to kneel and sit on. The square marks the space allotted to each devotee. When separated the squares were used as chair coverings, and sometimes chair backs were made with one end arched. Some of the squares and chair backs were very large, sometimes three and even four feet in each dimension, for Chinese chairs are large, according to the importance of the owner. The poor little dethroned Manchu Emperor, for instance, when he holds court—which he still does—is seated upon a throne the size of a bed, while you often see coolies, stalwart muscular fellows, squatting in front of their humble homes on stool four inches broad and six high.



Sometimes in seeking old rugs one will find a definitely cut section, say, a quarter or an eighth of a large beautiful piece. At first this will not seem strange, but when a number come under observation one's curiosity will be roused, and it will be learned that the Chinese household, while loyal to a marked degree when living together, breaks up with decision when it decides to cut the rug, the cupboard, or the string of jade beads into four or six pieces, according to the number of brothers. The Boston Museum of Fine Arts contains a fine painting which appears to have been deliberately so cut. One-half found its way first to Paris and subsequently to the United States; the other came direct from Peking to Boston. Fortunate was the museum in finding both parts. In only one case was I able to reassemble an old rug so mutilated.

The weaving of fine rugs in the days when only the Chinese appreciated their peculiar designs was done in the interior, away from the Treaty Ports where the foreigners trade. Rugs, it can be safely said, were never woven in the South. From my observations it appears that the Mohammedans of Kansu, Shansi, and Shensi, the provinces that border Mongolia, were almost exclusively the weavers. Only in comparatively recent years have the rugs been woven in Peking and in Tientsin. The coming of the foreigner and the railway caused merchants in those cities to bring down a few weavers from the interior, who taught small boys the art, and gradually developed a considerable number of rug weaving establishments in those two cities.

Though at first they followed their own delightful designs and ideas of color, they soon were corrupted and began to produce what the foreigner wanted, until now the average weaver in these two cities would prefer—so wretched is his taste—to weave a copy of an American oil-cloth or wall paper pattern than a design of an old K'ang Hsi or Ch'ien Lung carpet.

The symbolism employed in Chinese rugs is not difficult to learn, for they are the same symbols that have been used in decorating porcelains, in garments worn at court, in tapestries, in lacquer ware, and in structural decoration, in temples and palaces, and on pagodas, by artists inspired by the Buddhist, Taoist, and Llama faiths; and though the significance of a few of the symbols have been lost, that of the far greater number are still available to the student who will take the trouble to delve into the numerous books which have descended to the present day Chinese from their ancestors even of two thousand years ago.

The commonest symbols of this picture language are the eight emblems of Buddhism, and the four of the scholar; "The Precious Things," and "The Hundred Antiques"; the flowers of the seasons—which every gentle person loves; the fruits which have meanings, and the fragrant "Fingers of Buddha"; the conventional lotus—the Buddhist flower—and the peony; the clouds and waves of eternity; the mythical dragon, emblem of the dynasty, and the phoenix, significant of the empress; the fabulous lion, used to indicate authority; the heavenly dog, which tries from time to time to devour the moon; the deer and the pine tree, good omens for the traveler; the horse, symbol of nobility and strength; the bat and *shou* character for good fortune; the butterfly, which serves as cupid; the golden coin for wealth; temple bells and loops of jewels. Then there are also, on occasional pieces, a monkey, several little birds, a human figure, or other distinctive features.

The meaning and significance of all Chinese design is perhaps its chief mark of distinction as compared with that of Persia, Turkey, India and Turkestan. In these countries rug design is made up largely of devices which in early ages had religious or mythological significance, but which, with the disappearance of primitive religions, have become merely racial property, recognized but not understood. With the Chinese this is not so. The uninterrupted flow of the current of Chinese life and custom through unnumbered centuries has more or less popular understanding.

For the purpose of classifying Chinese rugs it is necessary only to go back to the Ming Dynasty. Rugs woven prior to that period no longer exist. Comparatively few pieces, indeed, can be safely classed as Ming.

THE MING PERIOD was very definite in design and color, and even in weaving and materials, but there is no record to show how soon the methods of that dynasty gave place to ideas that followed the conquering Ching Emperors. The Ming Period ended in 1644.

The first emperor of the Ching Dynasty, Shun Chih, reigned but seventeen years, and though changes in artistic ideas consequent upon the change of dynasties may have had their beginning, there are no definite evidences in the art of rugs up to the time of the notable Emperor K'ang Hsi.

THE K'ANG HSI PERIOD (1661-1723) was all that its title meant, "Vigorous Glory." This emperor reigned for sixty-two years, and art of every description thrived under him. The

Chinese rugs which have come down to us from his reign are the finest specimens that exist. Chinese weavers of no other period have worked so carefully, chosen their materials and colors so well, and employed such typical designs. The strength of the Ming ideas was not lost though beauty was sought.

THE YUNG CH'ENG PERIOD (1723-1736), being of brief duration, left no definite mark.

THE CH'IENT LUNG PERIOD, another long reign (1736-1796), developed brilliancy of color and beauty and lightness of design. The severity of the Ming Period now almost entirely disappeared, becoming submerged in subtle or contrasting ornamentation. The period was notable, however, for its simple coloring in blue and white rugs.

In other periods no higher development has appeared and no definite or distinctive characteristics. Rugs woven after the reign of CH'IENT LUNG, therefore, are difficult of classification.

FREDERICK MOORE.



# THE MANCHU DYNASTY

1644-1912 A.D.

EMPERORS	REIGNS
SHUN CHIH	1644-1662
KANG HSI	1662-1722
YUNG CHENG	1723-1735
CHIEN LUNG	1736-1795
CHAR CHING	1796-1820
TAO KUANG	1821-1851
HSIEN FENG	1851-1862
TUNG CHIH	1862-1875
KUANG HSU	1875-1909
SHIN TUNG	1909-1912



OLD GOLD AND RED PANELS

[NUMBERS 1 AND 3]

# FIRST SESSION

FRIDAY AFTERNOON, FEBRUARY 23, 1917

AT 2:30 O'CLOCK

*Lots 1 to 150*

## HANGINGS, BROCADES, EMBROIDERIES

### 1 OLD GOLD AND RED PANEL

At the base are little scenes; above them a cluster of fruits and butterflies, and at the top dragon medallions. Brilliant colors.

Size, 19 inches x 66 inches.

[*See Illustration*]

### 2 OLD GOLD AND RED PANEL

Mate to foregoing.

Size, 30 inches x 38 inches.

### 3 OLD GOLD AND RED PANEL

Mate to foregoing.

Size, 19 inches x 66 inches.

[*See Illustration*]

### 4 OLD COAT IN DEEP BLUE

With flowers, butterflies, and fruits scattered over it in profusion, being embroidered in many colors. The customary wave design forms the lower border. A white brocade in several colors forms the collar band, carrying various Buddhist symbols.

### 5 STRIP OF OLD BROCADE IN FADED COLORS

Flowers alternating with butterflies; swastika fret and dragon borders.

Size, 27 inches x 76 inches.

6 OLD HANGING WITH STRANGE DEVICES

A long panel in deep green showing cranes, a mythical animal, a conventional lotus, and temple censers containing flowers. Size, 23 inches x 55 inches.

7 BRILLIANT RED HANGING

With embroidery in many colors depicting a scene. A broad green upper section decorated with brilliant flowers. Size, 50 inches x 80 inches.

8 OLD HANGING IN RICH TAN

With embroidery in blue and white. Beautiful butterflies, bats, and flowers formed into medallions and ovals, and at the base a flower scene in natural design. Size, 36 inches x 62 inches.

9 UPRIGHT HANGING IN FADED BLUE AND GOLD

EARLY CHING

A piece of Kus-su or tapestry. In rich colors with various symbols, besides the dragon of the Emperor. Upper panel of butterflies on white silk. Size, 34 inches x 66 inches.

10 UPRIGHT HANGING IN FADED BLUE AND GOLD

Mate to foregoing. Size, 34 inches x 66 inches.

11 BRILLIANT WALL HANGING

On a field of deep blue two canopies in gold and silver thread and brilliant colors on silk sustain numerous Buddhist symbols, which are suspended from them. Size, 32 inches x 64 inches.

12 OLD CHAIR BACK IN RED AND GOLD

A fragment of beautiful color. Size, 32 inches x 33 inches.

13 OLD COAT IN SCARLET

In watered silk, with small dragon medallions and geometric designs. The border is a white band, embroidered with little Chinese scenes of the countryside. Blue silk lining.

14 OLD PALE GREEN COAT

In watered silk. A broad white band heavily embroidered with little scenes, in which human figures play a part, forms the border. Yellow cuffs with flowers and butterflies in many colors. Pearl gray lining.

15 LONG GREEN BUTTERFLY COAT

Covered with butterflies in many colors and shapes. Broad black bands likewise embroidered with butterflies border the coat. Broad white sleeves embroidered with flowers. Pink lining.

16 OLD BLACK COAT

Of fine watered silk, large dragon medallions on the field. Broad bands of white containing little scenes with many human figures border the coat. The sleeves contain some of the fine Peking stitching, and gold thread enhances the embroidery.

17 SHORT MANDARIN JACKET

Probably for a little boy. Dragons in gold thread and many symbols in various colors on a very dark field. Blue lining.

18 OLD COAT IN DEEP BLUE

With butterflies and flowers thrown over it in many colors of embroidery. A square on the front and back containing a phoenix, the emblem of the Empress. At the base the conventional ocean wave design with flowers and bats, the latter indicating a wish for good fortune.



19 BLUE JACKET

Designs of swallows and plum blossoms watered upon the silk. Bordered by a broad black band embroidered with Buddhist symbols and phœnixes.

20 BLACK BROADCLOTH COAT

With broad, white bordering bands containing the Hundred Antiques design. Woven in fine Peking stitching in many colors with some gold thread. Brilliant yellow lining.

21 RICH BLUE MANDARIN ROBE

Of conventional design. Dragons worked in gold thread. The clouds, bats, and other devices in various colors. Some gold thread woven in with the waves of the lower border. Broad, black, horseshoe cuffs. Yellow silk lining.

22 SHORT JACKET IN DEEP BLUE

With flowers and butterflies in many colors and gold thread. The butterflies are of fantastic lines; and the larger flowers are in the finely woven Peking stitch. Broad green cuffs heavily embroidered in gold thread and colors, in a fine knot. Blue watered silk lining.

23 DELICATE BLUE COAT

Of watered silk, embroidered throughout the field in faint corresponding color, the flowers in green, white, and blue, the butterflies of various hues. White cuffs embroidered with gold thread, showing flowers, deer, and birds. Yellow silk lining.

24 LONG SCARLET COAT

Embroidered over the whole field with delicate sprays of flowers in green, yellow, and white. Sleeves of white embroidery, and embroidered bands of black. Lining of pale apple green.

25 LONG WHITE COAT (Modern)

Embroidered with white showing plum blossoms and other flowers thrown over the field in delicate sprays. Border binding of black. White lining.

26 OLD COAT IN PECULIAR RED

Watered silk. Broad band of white embroidered with many colors; showing little scenes of the countryside. Apple green lining.

27 OLD COAT IN BROWN AND GOLD

The embroidery being entirely of gold thread. Of two shades. Broad, white border bands, containing Chinese verses, alternating with birds and flowers. Blue silk lining.

28 DELICATE FLOWERED HANGING CHIEN LUNG

On a field of very pale blue, butterflies and flowers are exquisitely worked. The overhanging upper band is in green, flowered. Edged with a piece of fine brocade.

Size, 36 inches x 47 inches.

29 HORIZONTAL PANEL HANGING CHIEN LUNG

In deep blue with gold dragons and brilliant colors.

Size, 33 inches x 59 inches.

30 OLD SILK BROCADE FRAGMENT

Green lotus scrolls of a very old conventionalized pattern on a field of brilliant red. Size, 60 inches x 60 inches.

31 BLUE AND GOLD TABLE CENTER CHIEN LUNG

A fine piece of old blue silk with dragons, clouds, and symbols woven in real gold thread and colors. On a circular centerpiece smaller dragons are woven on a black field. A binding border of black silk. Diameter, 43 inches.

32 OLD HORIZONTAL PANEL

Representing conventionalized ocean waves. The main portion of the panel is of fine brocade; the upper strip embroidered. There is a minor piece of embroidered band on white, binding the panel. Size, 20 inches x 82 inches.

33 PIECE OF OLD BROCADE

Made of "tribute silk." A beautiful device of butterflies and flowers most delicately designed and woven in gold thread on a very deep blue. Size, 60 inches x 65 inches.

34 BROAD STRIP OF OLD BROCADE

On a field of delicate green, flowers of brilliant colors and daintily traced sprays are scattered.

Size, 46 inches x 70 inches.

35 CHILDREN AT PLAY

An interesting hanging representing groups of youngsters, typical Chinese children in typical and varied costumes, some singly, others in groups of two or three, and still others walking with grown men. Each holds a different sort of toy or plaything, a kite or a fabulous paper animal. Over one side of the scene a tree throws its shadow. Embroidered in several colors on a field of brick red.

Size, 39 inches x 40 inches.

[*See Illustration*]

36 CHILDREN AT PLAY

Mate to foregoing.

Size, 39 inches x 40 inches.

[*See Illustration*]

37 HANGING IN PALE TAN EARLY CHING

The design of butterflies and beautiful floral baskets worked out in pale blues and whites. Border bands of embroidered blue. Size, 56 inches x 58 inches.





[NUMBER 35]



[NUMBER 36]

CHILDREN AT PLAY

38 FRAGMENT OF OLD BROCADE

Of a pale mother-of-pearl color, a notably graceful floral design in beautiful tones is scattered.

Size, 45 inches x 62 inches.

39 HANGING IN GOLD AND SALMON CHIEN LUNG

With dragon, phoenix, and heavenly dog devices, symbols of the empire and authority. A brilliant piece of coloring with real gold thread, touched with hues in imitation of precious stones.

Size, 64 inches x 74 inches.

40 PANEL SCENE CHIEN LUNG

In several shades of blue and ivory white. A beautiful arbor with various birds and flowers and a little lake and rockery at the base is worked upon a field of rich tan. The panel is bordered by a black band. The work of the embroiderer is of lines as faintly drawn as those of a painter.

Size, 39 inches x 74 inches.

40a THE EIGHT IMMORTALS AND THE GOD OF LONGEVITY

Embroidered in many colors on a tan field.

Size, 16 inches x 82 inches.

41 LONG EMBROIDERED PANEL

Flowers, fruits, and butterflies on old watered green silk.

Size, 10 inches x 126 inches.

42 SQUARE TABLE COVER IN RICH COLORS

Dragon borders and center of extravagant mythical animals on a field of black, set upon a square of burnt orange.

Size, 56 inches x 59 inches.

43 SMALL DRAGON PANEL

Of fine old tapestry.

Size, 15 inches x 16 inches.

44 BRILLIANT SALMON HANGING

Six conventional dragons in high activity cavort among the clouds above the Waves of Eternity. An upper minor panel contains phoenixes, the emblem of the Empress.

Size, 45 inches x 62 inches.

45 UPRIGHT HANGING IN FADED BLUE AND GOLD

EARLY CHING

Piece of Kus-su or tapestry in rich colors, with various symbols besides the dragon of the Emperor. Bordered with a piece of fine embroidery on a white base.

Size, 33 inches x 67 inches.

46 UPRIGHT HANGING IN FADED BLUE AND GOLD

Mate to foregoing.

Size, 33 inches x 67 inches.

47 PAIR OF SMALL TABLE CENTERS

Extravagant butterflies in blue and white form the corner pieces. The field is of a rich ivory, with green floral central piece.

Size, 28 inches x 28 inches.

48 DRAGON PANEL IN MUSTARD AND GOLD

Conventional design of dragons and Waves of Eternity.

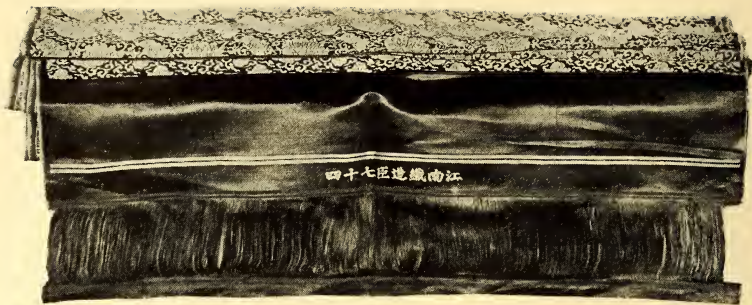
Size, 36 inches x 88 inches.

49 PIECE OF OLD BROCADE

Flowers in brilliant colors and gold thread on a rich field of red.

Size, 55 inches x 80 inches.





50 BOLT OF OLD BROCADED SILK

On a deep blue field an all over design of small conventional lotus blossoms is brocaded in real gold thread.

Size, 28½ inches x 25 feet.

51 BOLT OF OLD BROCADED SILK

In black with real gold thread in a design of small dragons, medallions and Buddhist emblems.

Size, 28½ inches x 25 feet.

52 BOLT OF OLD BROCADED SILK

Mate to foregoing.

Size, 28½ inches x 25 feet.

53 BOLT OF OLD SILK

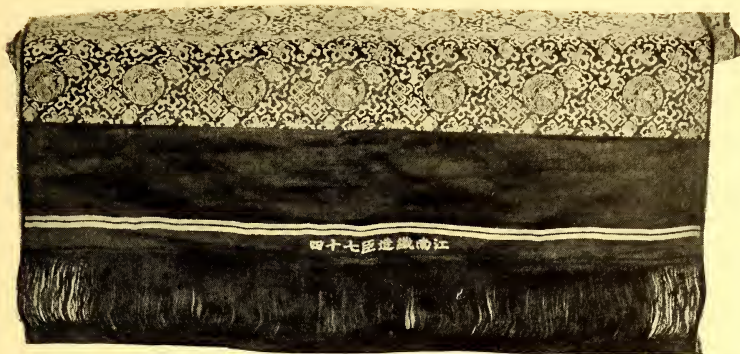
In a delicate brown with medallions of fantastic phœnixes and floral foliations watered upon it.

Size, 38 inches x 25 feet.

54 BOLT OF FINE SILK

In greyish tan, with intricate dragon medallions watered upon it.

Size, 29½ inches x 26 feet.



55 BOLT OF BROCADED SILK

In black with real gold thread in a design of small dragons in medallions, and Buddhist emblems.

Size,  $28\frac{1}{2}$  inches x 25 feet.

56 BOLT OF FINE SILK

In rich tan, with little scenes watered in medallions upon it.

Size, 33 inches x 24 feet.

57 FRAGMENT OF OLD BROCADE

A cobweb pattern with hawthorn blossoms; the base being of gold thread, the outlined design black.

Size,  $29\frac{1}{2}$  inches x 6 feet 6 inches.

58 FRAGMENT OF FINE OLD SILK BROCADE

In salmon and apple green; the design being a very old conventional lotus pattern. The pods in the center of each flower are woven in gold thread.

Size, 56 inches x 68 inches.

59 FRAGMENT OF OLD SILK BROCADE

Similar to foregoing. A fine piece, the pattern on one side being almost as perfect as on the other.

Size, 30 inches x 19 feet.



60 BOLT OF FINE OLD SILK

On a purple black butterflies are brocaded in real gold in various shapes and sizes. Size, 31 inches x 24 feet.

DECORATIVE SCROLL PAINTINGS

61 OLD WASH DRAWING ON FAN

SUBJECT: Landscape on a fine old fan, the background of which is in gold.

ARTIST: Li Yen.

62 OLD FAN PAINTING

SUBJECT: Happy fishing homes.

ARTIST: Chiao Ping Chun.

63 MING PAINTING

SUBJECT: Mountains and lake.

ARTIST: Unknown. Size, 25 inches x 46 inches.

Deeply faded almost colorless painting showing a mountain lake.

INK DRAWING ON SILK.

64 EIGHTEENTH CENTURY PAINTING KANG HSI

SUBJECT: Peonies.

ARTIST: Unknown.

Size, 15½ inches x 68 inches.

A long kakemono in beautiful colors executed on faded silk.



[NUMBER 64]

65 SCENE ON AN OLD FAN

SUBJECT: Ladies in a garden.

ARTIST: Unknown.

66 EMBROIDERED PICTURE

SUBJECT: Leopard after a deer,  
and hawk after a small bird.

Size, 17 inches x 43 inches.

A somewhat grotesque Chinese  
symbolical picture done in em-  
broidery on silk.

67 KANG HSI PAINTING

SUBJECT: A mountain lake.  
Pagodas by its side.

ARTIST: Tong Hsin.

Size, 9½ inches x 9½ inches.

FAINT COLORS ON FADED SILK.

68 OLD PAINTING

SUBJECT: The Eighteen Tang  
scholars at a picnic.

ARTIST: Unknown. After the  
style of Liu Tsung Lien of the  
Sung period.

Size, 12 inches x 180 inches.

Showing a country palace with  
lakes, rockeries, and forest. The  
sages enjoying a day in the coun-  
try. Rich colors on faded silk.  
A long makimono.



- 69 EIGHTEENTH CENTURY PAINTING YUNG CHUNG  
SUBJECT: Mountain landscape in characteristic upturned perspective.

ARTIST: Unknown. Size, 17 inches x 57 inches.

FAINT COLORS ON SILK.

- 70 EIGHTEENTH CENTURY PAINTING

SUBJECT: Lady beneath a tree.

ARTIST: Hsin Chai. Size, 10½ inches x 14 inches.

DEEPLY FADED COLORS ON SILK.

- 71 MING PAINTING

SUBJECT: Landscape.

ARTIST: Wun Jung Ming. Size, 12 inches x 23 inches.

A little panel picture of trees with several small figures beneath them. Faintly drawn in characteristic Chinese fashion. Inscription and seal in Chinese characters.

[See Illustration]

- 72 SMALL OLD PAINTING LATE MING

SUBJECT: Lady Jhao Juin of Han on her way to Mongolia.

ARTIST: Unknown. Size, 10½ inches x 13 inches.

BRILLIANT COLORS ON FADED SILK.

- 73 VERY OLD PAINTING (Believed to be XIVth Century)

SUBJECT: Ladies on a balcony.

ARTIST: Unsigned. Size, 6 inches x 8 inches.

IN COLORS ON SILK.

- 74 MING PAINTING

SUBJECT: Sage writing history of the Han Dynasty.

ARTIST: Ku Ling. Size, 11½ inches x 16 inches.

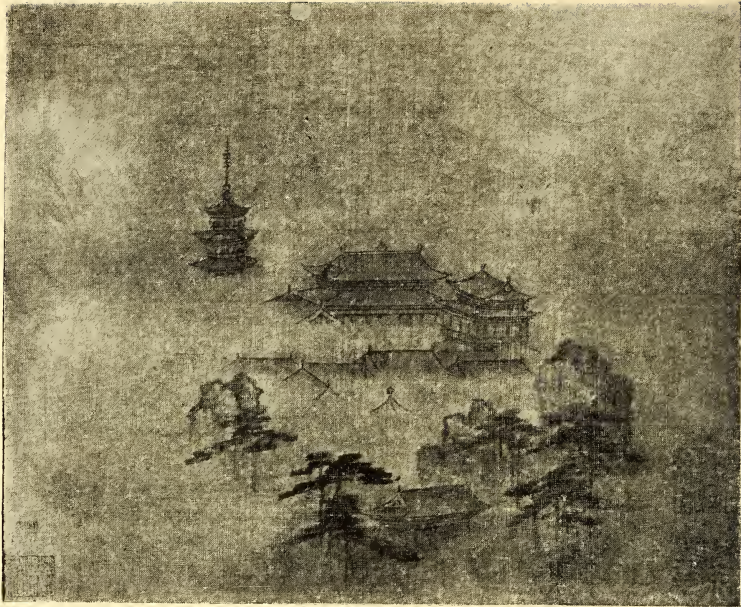
FAINT COLORS ON SILK.





A MING LANDSCAPE

[NUMBER 71]



75 EIGHTEENTH CENTURY PAINTING

SUBJECT: Palace among the clouds.

ARTIST: Unknown.

Size, 8 inches x 10 inches.

FAINT COLORS ON FADED SILK.

HANGINGS, BROCADES, EMBROIDERIES

76 BLUE HANGING WITH GOLD DRAGONS

EARLY CHING

A rich piece of color with embroidery of real gold thread,  
the design well drawn.

Size, 26 inches x 58 inches.

77 DRAGON TABLE COVER

Gold and brilliant colors on black.

Diameter, 49 inches.

- 78 ROSE RED HANGING  
Mate to foregoing.                      Size, 33 inches x 110 inches.
- 79 ROSE RED HANGING  
Horizontal panel embroidered with flowers in many colors; overhung by an upper panel of deep blue, with lotus flowers alternating with bats, the one being the symbol of Buddhism, the other an emblem of good fortune.  
Size, 33 inches x 110 inches.
- 80 DRAGON TABLE COVER  
Very large dragons in gold thread on a black field.  
Size, 46 inches x 48 inches.
- 81 LONG EMBROIDERED STRIP  
Beautiful drawing of flowers and extravagant conception of butterflies, in ivory and blue, on a pale yellow watered silk. A broad outer band of black with many butterflies embroidered upon it.                      Size, 20 inches x 88 inches.
- 82 DRAGON TABLE CENTER  
Conventional design on deep blue.  
Size, 50 inches x 52 inches.
- 83 FRAGMENT OF GOLD AND BLUE BROCADE  
Bordered with a modern brocade. Beautiful design and colors.                      Size, 30 inches x 32 inches.
- 84 FADED GREEN HANGING  
With extravagant butterflies and flowers, some of them embroidered in the fine Peking stitch. In brilliant colors.  
Size, 34 inches x 60 inches.



85 FLOWER BASKET HANGING

Charming design of flowers and baskets above conventional waves. Embroidered largely in the Peking stitch. In colors and some gold thread on a field of deep blue.

Size, 37 inches x 62 inches.

[*See Illustration*]

86 DRAGON TABLE COVER

Large extravagant dragons in gold and colors on black.

Size, 38 inches x 46 inches.

87 CIRCULAR TABLE CENTER

Containing six brilliantly embroidered dragons. In the center of the cover is a little framed, embroidered flower.

Diameter, 39 inches.

88 CIRCULAR TABLE CENTER

Mate to foregoing.

Diameter, 39 inches.

89 CIRCULAR TABLE CENTER

Mate to foregoing.

Diameter, 39 inches.

90 NILE GREEN HANGING

A large piece of silk gauze with flowers and butterflies in colors embroidered on it.

Size, 56 inches x 65 inches.

91 LARGE FRAGMENT IN COPPER COLOR

Fruits and flowers beautifully embroidered upon it. The whole piece bordered by a white embroidered band.

Size, 46 inches x 72 inches.

92 DEEP COPPER AND GOLD HANGING

The dragons particularly well embroidered. An upper frieze of white with flowers embroidered in colors.

Size, 50 inches x 62 inches.



FLOWER BASKET HANGING

[NUMBER 85]

93 PICTURE PANEL ON A WHITE FIELD

A scene is depicted in several colors, representing a bird among branches of flowers and rocks with water falling through.  
Size, 17 inches x 57 inches.

[*See Illustration*]

94 PICTURE PANEL ON A WHITE FIELD

Companion to foregoing. A similar scene.

Size, 17 inches x 57 inches.

[*See Illustration*]

95 SMALL TAPESTRY PANEL IN RED

Single medallion with flowers and Buddhist devices. In the upper panel is a dragon. Size, 18 inches x 42 inches.

96 RICH COPPERISH RED HANGING CHIEN LUNG

Fine brocade in several faded colors and gold thread.

Size, 51 inches x 59 inches.

97 PAIR OF DRAGON PANELS

On a blue field symbols of Buddhism and the dragon of the Emperor are woven in Kus-su above the wave design at the base.  
Size, 57 inches x 30 inches.

98 PAIR OF DRAGON PANELS

Mate to foregoing.

Size, 30 inches x 52 inches.

99 BOLT OF OLD SILK

In black, with fine designs of conventional lotus blossoms and Buddhist knots worked throughout the field in real gold thread.  
Size, 28½ inches x 25 feet.





BEAUTIFUL EMBROIDERED PANELS

[NUMBERS 93 AND 94]

100 BOLT OF FINE OLD SILK

In brilliant yellow, with designs of conventional lotus blossoms and Buddhist knots worked throughout the field in real gold thread. Size,  $28\frac{1}{2}$  inches x 25 feet.

101 BOLT OF FINE OLD SILK

Matè to foregoing. Size,  $28\frac{1}{2}$  inches x 25 feet.

102 FRAGMENT OF OLD BROCADE

Large, bold flowers in several colors. On faded green silk. Size, 64 inches x 50 inches.

103 STRIP OF RICH OLD BROCADE EARLY CHING

Design in deep colors outlined with gold thread representing various flowers alternating with symbols, scattered over a field of what has been described as Midnight Blue. Border of brilliant yellow brocade.

Size, 72 inches x  $27\frac{1}{2}$  inches.

### OLD CHINESE RUGS

104 MAT IN IVORY AND BLUE CHIEN LUNG

With a family of fabulous lions forming the central medallion; flower scrolls and cluster thrown over the field; geometric devices in the corners; vases of flowers and fruits forming the border. A touch of peach bloom in the central medallion varies the customary blue and white.

Size, 2 feet x 4 feet 3 inches.

105 MAT IN IVORY AND BLUE CHIEN LUNG

Beautiful quality. The central medallion forms a scene in which a deer appears, lying under a tree; geometric devices form the corners, and flowers and butterflies decorate the field. Touches of yellow and peach bloom vary the conventional blue and white.

Size, 2 feet x 3 feet 9 inches.

106 OLD BLUE SADDLE CLOTH    TAO KUANG

On a plain blue field of rich color a geometric medallion is placed; a white central figure crosses the field and divides the sides; border of honeycomb pattern in several colors. Thick, heavy quality.

Size, 1 foot 7 inches x 4 feet 4 inches.

107 OLD RUG IN RICH SALMON    TAO KUANG

A large *kong*, or divan, rug, the principal decoration being a central medallion of flowers and cloud bands, with various antique vases of flowers and fruits, and sprays of flowers in blue, white, yellow, and natural color of almost black hair. Geometric swastika corner pieces. Two borders, the inner being a floral garland, the outer a swastika fret, on which blossoms are imposed at intervals.

Size, 6 feet 2 inches x 11 feet 3 inches.

108 SPOTTED RUG IN YELLOW    CHAR CHING

The effect of the all-over design resembles that of a leopard skin, but it is stated in China to be the device of the Golden Coin, indicating the wish of wealth for the possessor. It will be seen that the design when regarded in octagons resembles the Chinese coin with a square hole in the center. The central medallion and corner pieces and also the outer border are predominately in red. The medallion carries a floral device; the corner pieces carry swastikas, and the two borders T frets.

Size, 4 feet 7 inches x 6 feet 6 inches.

109 LARGE TRAVELLER'S MAT    CHAR CHING

With the conventional scene of pine tree, crane, bat, and deer repeated at each end. Besides the blue and ivory, touches of peach blow and yellow are shown in the decorations. Thick, heavy quality.

Size, 2 feet 6 inches x 4 feet 10 inches.

110 OLD RED MAT CHAR CHING

Conventional floral and geometric design. Thick, heavy pile.

Size, 1 foot 11 inches x 3 feet 3 inches.

111 BLUE AND WHITE MAT CHAR CHING

Conventional geometric and floral devices.

Size, 1 foot 11 inches x 3 feet 7 inches.

112 MAT OF SMALL MEDALLIONS TAO KUANG

In blue and discolored white. Little groups of medallions in clusters of one, two and three are thrown in blue over a white field. Endless knots in white on a blue band that forms the border. Of thick, heavy pile.

Size, 2 feet 3 inches x 4 feet 4 inches.

113 CRANE AND DEER MAT TAO KUANG

In blue and ivory. On a field that was formerly white, conventional pictures are represented in replica, one on each end of the mat. The tree, crane, and deer signify wishes of good fortune for the traveller. It is a conventional traveller's mat.

Size, 2 feet x 3 feet 8 inches.

114 OLD RUG IN APRICOT CHIEN LUNG

Shownig various flowers and fruits, including the fragrant Buddha's fingers. Yellow border. A nice example of Chinese color, though badly worn at one end.

Size, 3 feet x 5 feet.

115 OLD RUG OF HONEYCOMB DESIGN CHAR CHING

In blue, white, and brown with three borders, the outer in broad swastika fret upon which are laid small medallions, each of a different device, symbolizing good fortune. Of rich tone.

Size, 3 feet x 5 feet 3 inches.





116 SADDLE CLOTH CHAR CHING

With a swastika screen thrown over the field containing the endless knot alternating with lotus blossoms. A green central device divides the two sections of the field. On a broad blue border small medallions are clustered, each containing a different device.

Size, 1 foot 8 inches x 4 feet 2 inches.

117 OLD RUG IN RICH BROWN AND BLUE

CHAR CHING

The plain field is distinctive, being unusual among Chinese rugs. A conventional cloud band surrounding plants and flowers, growing from a rockery, forms the central medallion. The corner pieces and border, the field of which is deep blue, sustain garlands of lotus, the emblem of Buddhism, in tan and white.

Size, 4 feet 6 inches x 6 feet 4 inches.

118 OLD RUG IN IMPERIAL YELLOW CHIEN LUNG

With five medallions inset upon a spotted field. Floral sprays in delicate colors, now almost indistinguishable, are scattered over the field among the medallions, the base of which is in tan. The base of the border is likewise in tan, with floral chain in blue and white, beautifully traced upon it.

Size, 5 feet x 6 feet 8 inches.

119 BLUE AND IVORY SQUARE CHAR CHING

A foliated central medallion in deep blue, on a base that was originally white, terminates in a dragon's head, a very old Chinese decorative device. Geometric corner pieces, also deep blue, and a broad blue border containing a floral chain. Of heavy, loose pile.

Size, 2 feet 7 inches x 2 feet 9 inches.

120 DRAGON CHAIR BACK IN IMPERIAL YELLOW

CHIEN LUNG

The upper end in three tiers of arches designed for use at the back of an imperial temple or palace chair. Three dragons elaborately distorted float in clouds above the Waves of Eternity. Buddhist symbols in the border.

Size, 2 feet x 2 feet.

121 MAT IN DEEP BLUE CHIEN LUNG

With artistically worked floral sprays and a central medallion in peach bloom covered with yellow swastika.

Size, 1 foot 10 inches x 3 feet 2 inches.

122 FINE MEDALLION RUG IN TAN AND BLUE

CHIEN LUNG

With an all-over diamond device. A nice piece of coloring, though unfortunately much worn.

Size, 4 feet 5 inches x 9 feet.

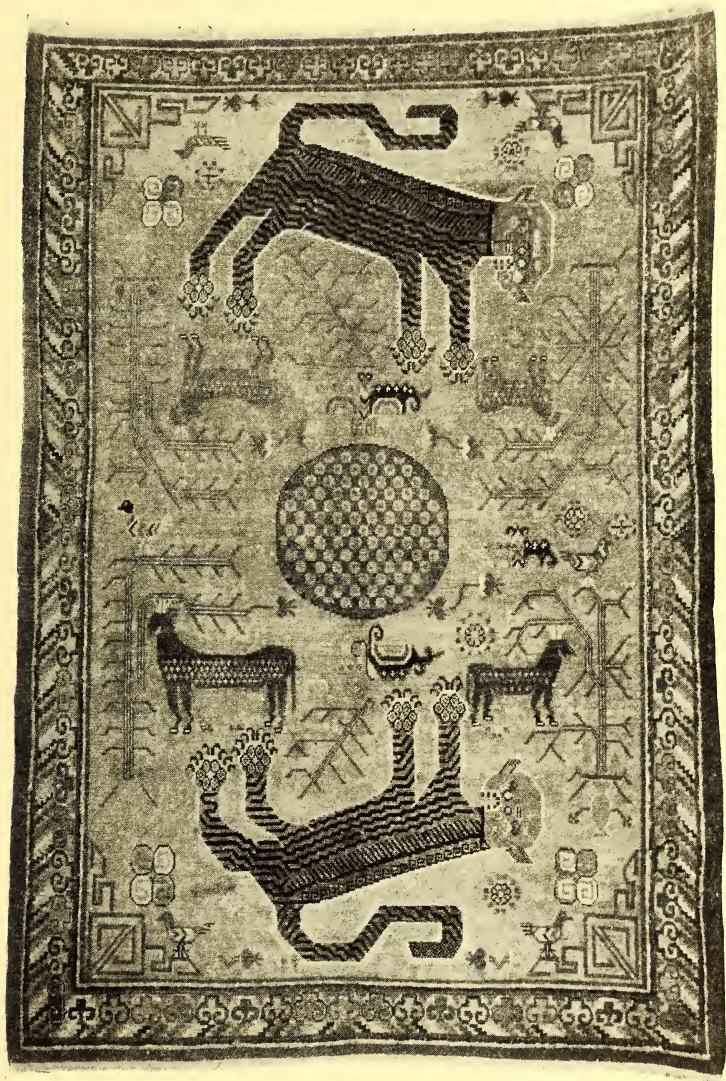
123 GROTESQUE TIGER RUG EARLY CHING

Of the Samarkand variety; showing two enormous animals of strong lines and color, and other smaller beasts and birds; on a field of yellow with designs in browns, pink, and white. Probably designed to ward off evil spirits.

Size, 4 feet 10 inches x 7 feet 4 inches.

[See Illustration]





RUG OF THE GROTESQUE TIGER

[NUMBER 123]

124 OLD RUG IN DEEP CORAL CHIEN LUNG

With design in blue and white. The geometric central medallion and corner pieces, which terminate in dragons' heads, are of archaic devices. Over the field are placed antique vases containing flowers and fruits, among the latter being the fragrant Buddha's Fingers. The floral chain along the border is broken by coin devices, indicating the wish for wealth, one of the coins containing the *shou* character.

Size, 3 feet x 5 feet 2 inches.

125 OLD RUG IN BLUE AND DISCOLORED WHITE

TAO KUANG

Of thick, heavy pile. In the designs scattered over the field are the four emblems of the scholar—chess, painting, literature, and music—and four of the Buddhist emblems. From vases of antique lines, instruments which were formerly weapons of war but are now intended to ward off evil spirits, are seen protruding. Two main borders are of floral garlands.

Size, 6 feet x 9 feet 2 inches.

126 BLUE AND WHITE MAT TAO KUANG

Conventional geometric and floral devices in rich blue and discolored white. Thick, lustrous pile.

Size, 2 feet 2 inches x 4 feet.

127 SMALL SQUARE IN LUSTROUS TAN CHIEN LUNG

Used as a cushion cover for an elaborate old temple or palace chair. The central medallion contains a dragon. The other devices are archaic.

Size, 2 feet 4 inches x 3 feet 4 inches.

128 PAIR OF PRAYER MATS TAO KUANG

In red, with yellow and blue design. Loose, thick pile.

Size, 2 feet 5 inches x 4 feet 9 inches.

129 SMALL CHAIR BACK CHAR CHING

In rich tan and blue, showing a fabulous lion in the clouds above the Waves of Eternity. Size, 2 feet x 2 feet.

130 OLD RUG IN RICH CORAL CHIEN LUNG

With an all-over conventional lotus spray beautifully traced. A swastika fret border. Unfortunately considerably worn. Size, 4 feet 3 inches x 6 feet 2 inches.

131 RICH CORAL RUG CHIEN LUNG

With floral decorations in blue and white, beautifully traced and woven. Of fine color and unusually good preservation. Size, 3 feet 3 inches x 5 feet 8 inches.

132 OLD RUG IN IVORY

Geometric medallion and corresponding corner pieces with butterfly and floral decorations in blue. Carefully woven of good wool. Loose texture. Size, 2 feet 11 inches x 5 feet 8 inches.

133 STRIP OF THREE SQUARES

In a red approaching aubergine. Section of a long strip designed for use by priests in a temple, to be set before their faldstools as prayer mats. Borders of yellow half-diamond designs. Size, 2 feet 2 inches x 6 feet 6 inches.

134 UNUSUAL BLUE AND YELLOW RUG CHIEN LUNG

Over the blue field of what is known as a honeycomb design is spread in light blue, in an all-over pattern. The medallions and half-medallions inlaid upon the field are of lotus and archaic design in yellow and faded peach blow. Antique vases containing flowers, things which the cultured man or woman loved, form the border. At each corner of the rug is one of the four emblems of the scholar. Size, 3 feet 6 inches x 5 feet 8 inches.

135 SPOTTED RUG IN IMPERIAL YELLOW

CHIEN LUNG

With designs worked out in blue, white and peach bloom. The single central medallion, which is of conventional lotus design, is set upon a panel of peach bloom. The inner line of the border terminates in each corner in foliations, like those of a gigantic butterfly. The usual floral garland forms the border.

Size, 4 feet x 6 feet.

136 RUG IN DELICATE COLORS KANG HSI

With an all over lotus design in yellow on a field of apricot; the blossoms being in blue and white; the border field is of yellow, with the floral scroll in blue and white; an outer band of brown, which has corroded. A beautiful example of early Ching weaving and coloring.

Size, 3 feet 7 inches x 6 feet 2 inches.

137 MAT IN PEACH BLOW, YELLOW, AND BLUE

CHAR CHING

A beautiful combination of colors and carefully worked conventional lotus scrolls. The corner pieces are of archaic geometric design.

Size, 2 feet x 3 feet 9 inches.

138 OLD TAN AND BLUE MAT CHAR CHING

The colors, as can be seen from the back, were originally red, pink and green, but time has toned them to an old gold on the face, the back having been protected by the usual Chinese lining. The central medallion, common to nearly all Chinese rugs, is in the form of a phoenix.

Size, 2 feet 1 inch x 3 feet 8 inches.

139 TRAVELLER'S MAT CHAR CHING

With the customary rockery and pine tree device, the crane and the deer on either side of a central medallion. The symbols are all indications of good wishes for the traveller. Of loose, thick pile.

Size, 2 feet x 4 feet.



140 MAT IN LUSTROUS BRICK RED CHIEN LUNG

With antique vases and clusters of flowers. The usual central medallion is a combination of geometric devices and lotus blossoms. Over the swastika fret border lotus blossoms are set at intervals. The decorations are in two shades of blue, yellow, and white, and a brown, which has deeply corroded. Size, 2 feet 4 inches x 4 feet 4 inches.

141 STRIP OF PRAYER MATS

The dominant color red, the principal decorations surrounding the central medallions being highly conventionalized Waves of Eternity. The strip, as described in the preface of the catalogue, is intended to lay before the faldstool, at which many Llama priests kneel shoulder to shoulder. Each section of the rug is designed for one priest. Size, 1 foot 11 inches x 14 feet 2 inches.

142 MYTHICAL ANIMAL RUG CHIEN LUNG

On a salmon colored field, four heavenly dogs in grotesque attitude appear in each corner. The creature in the center is a Kylin, the animal which appeared to mortals at the time of Confucius's birth. The four emblems of the scholar—books, rolls of paintings, a suggestion of the chess board, and a musical instrument—are scattered between the monsters. The inner border is a key fret, the outer a lotus garland. The salmon wool of the field has corroded, leaving the other colors as if embossed upon the body of the rug. Size, 5 feet 3 inches x 8 feet 2 inches.

143 OVAL SADDLE CLOTH IN RED

With Waves of Eternity in blue and white at each end and a balancing *shou* character, for good fortune, in the center. The numerous short, thick bars woven in lines, over the field, are believed to indicate the wish of endless years for the emperor. It is probably a military saddle cloth. Size, 2 feet 6 inches x 5 feet 7 inches.

144 OLD MAT IN BLUE AND WHITE

A little piece in conventional Chinese design. Of thick pile and loose weave. In good preservation.

Size, 2 feet 1 inch x 3 feet 8 inches.

145 DRAGON CHAIR BACK CHIEN LUNG

In gold and blue arched to fit the back of the elaborate seats that are found in imperial temples and palaces. Three dragons, each five-clawed, float among the clouds above the Waves of Eternity. Along the border of the rug are devices of various flowers, including the Buddha's Fingers.

Size, 2 feet 5 inches x 2 feet 6 inches.

146 SADDLE CLOTH IN FADED APRICOT CHIEN LUNG

Medallions containing a phoenix hovering over a Kylin. At the center of the cloth is a design in white dividing the two sections. The border is a finely drawn floral garland on an imperial yellow base.

Size, 2 feet x 4 feet 4 inches.

147 MAT IN BLUE, WHITE, AND TAN CHAR CHING

Medallion in center, of combined archaic geometric and floral design. Antique vases are represented and bowls containing fruits. The border is in a series of panels, each containing distinct symbolical devices.

Size, 2 feet 3 inches x 4 feet 4 inches.

148 MAT IN YELLOW AND AMBER CHAR CHING

Beautiful colors and designs; conspicuous embossing; thick, heavy pile. A number of the Hundred Antiques, bowls, censers, and vases containing flowers and fruits; a geometric central medallion; an inner T border in white, on a blue base, and a lotus chain outer border on an amber field.

Size, 2 feet 3 inches x 4 feet 3 inches.





149 DRAGON TEMPLE HANGING

CHIEN LUNG

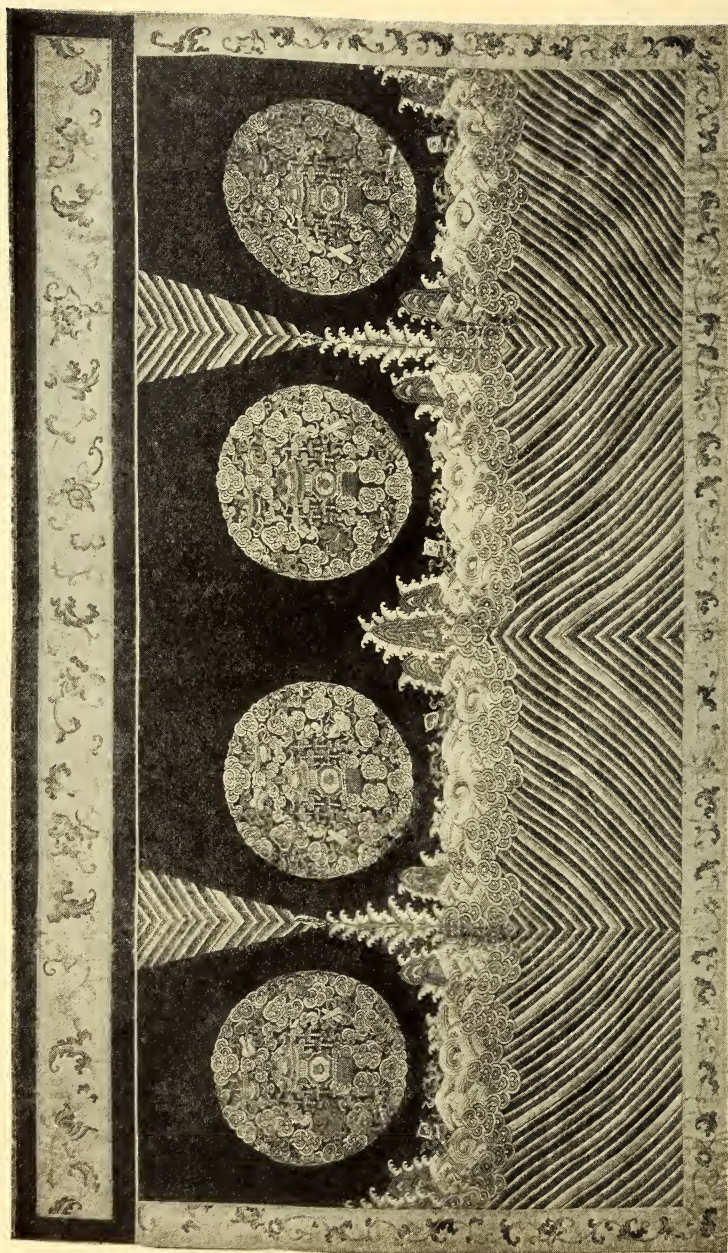
In fine salmon and imperial yellow. A beautiful example of the dragon which coils around the temple pillars. At the top of the rug, from chains of precious stones, Llama devices are suspended. Emblems of Buddhism scattered here and there, with little tufts of conventional clouds, about the dragon. The base is an elaborate design of the conventional Waves of Eternity, with spray splashing high above them.

Size, 2 ft. 6 in. x 16 ft. 2 in.

150 SADDLE CLOTH IN RED AND WHITE TAO KUANG

Design of small medallions in groups of one, two, and three.

Size, 1 ft. 11 in. x 4 ft. 3 in.



MAGNIFICENT BLUE HANGING

[NUMBER 151]

## SECOND SESSION

SATURDAY AFTERNOON, FEBRUARY 24, 1917

AT 2:30 O'CLOCK

*Lots 151 to 304*

### HANGINGS, BROCADES, EMBROIDERIES

151 LANTERN HANGING IN DEEP BLUE

In the center of the medallions temple lanterns are embroidered surrounded by clouds and Buddhist symbols. The conventional water design forms the lower base and a border frieze of beautifully drawn lotus scrolls overhangs the upper band as well as the border.

Size, 42 inches x 72 inches.

[*See Illustration*]

152 BROCADED SILK VELVET HAINING IN IMPERIAL YELLOW

Representing a scene of trees, peonies, and phoenixes, the latter being the emblem of the Empress. A brilliant piece of color.

Size, 49 inches x 81 inches.

153 SMALL TABLE COVER IN IMPERIAL YELLOW

Brocaded with little dragon medallions alternating with little figures, curiously resembling the human form. A device found in old Chinese fabrics. Lined with blue silk.

Size, 35 inches x 35 inches.

154 SQUARE OF FINE OLD BROCADE EARLY CHING

Dragons alternating with clouds in brilliant colors of silk and real gold thread on a field of black. This fragment is bound by a piece of old brocade.

Size, 30 inches x 32 inches.



- 155 LONG HORIZONTAL PANEL CHIEN LUNG  
Seven gold dragons above Waves of Eternity, with cloud devices and Buddhist symbols. On a black ground.  
Size, 15 inches x 82 inches.
- 156 PAIR OF EMBROIDERED PANELS  
Floral medallions daintly executed in blue and white on a bright tan field. Size, 31 inches x 53 inches.
- 157 FRAGMENT OF OLD BROCADE IN DELICATE COLORS  
Artistically designed floral sprays in several hues. On a pale blue field. Size, 41 inches x 56 inches.
- 158 A PIECE OF RARE OLD BROCADE IN YELLOW SILK EARLY CHING  
With a fine all-over floral design in gold thread. Bordered by a broad band on green silk, with a similar gold design.  
Size, 26½ inches x 58 inches.
- 159 OLD HORIZONTAL PANEL  
Four large dragons in gold thread and colors above a highly conventionalized ocean design. On a brown field.  
Size, 30 inches x 72 inches.
- 160 OLD HORIZONTAL PANEL  
Mate to foregoing. Size, 32 inches x 74 inches.
- 161 CHILDREN AT PLAY  
A strip of fine brocade in brick red representing many little children at play with toys; a broad upper border of well designed flowers, with narrower bands of swastika fret and dragons. Size, 29 inches x 88 inches.

162 FINE MEDALLION HANGING

Embroidered in Peking stitch; in brilliant colors on a field of the deepest blue; full grown flowers alternating with Buddhist devices; a covering panel of half medallions; the lower border of the conventional water design; bound by a white embroidered band. Size, 40 inches x 72 inches.

163 DRAGON TABLE COVER

Fine old brocade in very rich colors, on a field of deep blue.  
Diameter, 42 inches.

164 HORIZONTAL DRAGON HANGING

Of thick, heavy brocade in rich colors on very deep blue; four splendid dragons in gold thread and silk of several colors cavort among the clouds above a broad band of waves worked in elaborate conventions.

Size, 36 inches x 60 inches.

165 HORIZONTAL DRAGON HANGING

A smaller piece than the foregoing but of equally handsome colors. Two dragons approach each other from the ends, through the clouds and over the waves; flaming spheres before each of them; rich colors on very deep blue ground; border band of gold brocade.

Size, 18 inches x 56 inches.

166 LONG HORIZONTAL DRAGON HANGING

Dragons, clouds, and waves in many rich colors on a field of deep blue. A broad lower band of modern gold brocade.

Size, 1 foot 11 inches x 10 feet 6 inches.

167 SMALL MEDALLION

In very rich colors and of beautiful design. Fantastic butterflies fluttering among plum blossoms are embroidered in the daintiest of coloring on a deep blue ground.

Diameter, 11½ inches.



168 SILK VELVET PANEL

In deep rich blue, forming scenes with phoenixes,—the emblem of the Empress,— and various other birds and flowers upon a tree. Size, 25 inches x 61 inches.

169 SILK VELVET PANEL

Mate to foregoing. Size, 25 inches x 61 inches.

170 RICHLY COLORED MEDALLION HANGING

In Kus-su,—Chinese tapestry. The medallions, which are in many colors and gold thread, represent vases of flowers. The customary wave design forms the lower border. The field is of deep blue. Size, 49 inches x 67 inches.

171 WALL HANGING IN RICH COLORS

On a field of deepest blue. Four dragons in gold twist among clouds of several hues; the lower portion of the hanging represents highly conventionalized wave design in rich colors lined with gold. Size, 40 inches x 65 inches.

172 TABLE CENTER IN CRIMSON

The central medallion in deep blue, with a little scene beautifully embroidered. Dragons over the main field.

Diameter, 42 inches.

173 DRAGON PANEL IN RICH COLORS

A broad lower frieze sustaining numerous dragons in colors and tarnished gold. The upper section of the hanging is of watered silk, with dragons in medallions.

Size, 27 inches x 115 inches.

174 OLD DRAGON PANEL

Brocaded silk with dragon medallions and Buddhist symbols. Size, 30 inches x 110 inches.

175 OLD COPPER COLORED HANGING

With medallions containing flowers and symbols; an upper frieze in green; a lower border of the conventional water design. Size, 37 inches x 66 inches.

176 OVAL TABLE COVER

Of beautiful brocaded floral sprays; in yellow, green, and white on a silvery green field. Size, 42 inches x 53 inches.

177 TABLE COVER OF DELICATELY TRACED LOTUS SCROLLS

Inset with butterflies. Size, 42 inches x 50 inches.

178 BLUE AND GOLD HANGING

Of conventional dragon design. Size, 44 inches x 66 inches.

179 TABLE COVER IN BLUE AND GOLD

The gold is deeply tarnished; broad outer band of black and gold. Diameter, 40 inches.

180 DEEP BLUE HANGING

With flowers, fruits, and butterflies, above conventional water design. Size, 38 inches x 72 inches.

181 EMBROIDERED HANGING IN BURNT RED

With dragons and water design in many colors. Size, 31 inches x 72 inches.

182 OLD FLOWERED BROCADE IN RICH RED

EARLY CHING

The flower design in several colors of silk and gold thread. A fine old fragment. Size, 54 inches x 78 inches.

183 PAIR OF SALMON COLORED PANELS

With floral and bird scenes and devices. Beautifully embroidered in faded colors. Size, 21 inches x 60 inches.

184 HEAVENLY DOG HANGING

Two mythical animals forming a sphere with huge peonies in the corners in several colors and gold thread on a rich salmon silk. Size, 27 inches x 65 inches.

[*See Illustration*]

185 RICH RED HANGING

With medallions and water design in numerous colors and gold thread. An overhanging panel of blue, richly embroidered, and little border friezes on white.

Size, 42 inches x 76 inches.

186 OLD EMBROIDERED STRIP

With flowers, fruits, and fantastic butterflies; in blue and white silk, on tan. Size, 60 inches x 66 inches.

187 OLD STRIP OF EMBROIDERED BLUE SILK

With butterflies and flowers in many brilliant colors.

Size, 26 inches x 80 inches.

188 LONG DRAGON PANEL

Gold dragons and other devices in brilliant colors; field of almost black silk. A binding border of brocade in blue and gold. Size, 29 inches x 112 inches.

189 LONG GOLD AND BLUE DRAGON PANEL

Mate to foregoing. Size, 29 inches x 113 inches.



HEAVENLY DOG HANGING IN RICH SALMON  
[NUMBER 184]



- 190 RED AND GOLD DRAGON HANGING  
Brilliant colors in conventional embroidery.  
Size, 41 inches x 68 inches.
- 191 DRAGON TABLE COVER  
In rich colors on a black field. Diameter, 53 inches.
- 192 DRAGON TABLE COVER  
In rich colors on a black field. Size, 44 inches x 45 inches.
- 193 FLOWER BASKET HANGING  
Beautifully drawn flower baskets in medallions above conventional wave design; in many colors on a deep blue field.  
Size, 36 inches x 61 inches.
- 194 DRAGON PANEL  
Gold thread on dark blue gauze.  
Size, 31 inches x 107 inches.
- 195 SMALL HANGING IN GOLD AND SALMON PINK  
The embroidered dragons, phoenixes, and clouds are in real gold thread; bordered by a black embroidered band.  
Size, 26 inches x 33 inches.
- 196 FRAGMENT OF OLD EMBROIDERY  
Graceful, intricate lotus scrolls; in blue and white on a tan field. A band of black, embroidered with gold, binds the strip.  
Size, 24 inches x 36 inches.
- 197 DEEP BLUE EMBROIDERED HANGING  
With flowers, fruits, and butterflies in lighter blue and white.  
Size, 54 inches x 58 inches.



198 OLD TAPESTRY HANGING CHIEN LUNG

Medallion of green leaves and white flowers, and corner pieces of corresponding design; on a faded salmon silk.

Size, 31 inches x 35 inches.

199 UPRIGHT HANGING IN GOLD AND BLUE

A fine pair of panels of conventional shape, with the dragons in gold and colors on a field of blue; the border strips are in embroidered white; the upper panel is likewise in white and covered with many butterflies.

Size, 35 inches x 72 inches.

200 UPRIGHT HANGING IN GOLD AND BLUE

Mate to foregoing.

Size, 35 inches x 72 inches.

201 SALMON PINK BROCADED HANGING

With heavenly dogs beside pagodas and other symbols.

Size, 29 inches x 37 inches.

202 TEMPLE HANGING

Golden dragons on a field of red. Temple lamps on a green field form the narrow overhanging panel. A piece of fine brocade.

Size, 32 inches x 37 inches.

203. BROCADED TEMPLE HANGING

In salmon pink, with dragons in gold. The green overhanging panel sustain the *shou* character, with dragons beside it.

Size, 34 inches x 38 inches.

204 LONG GAUZE COAT

In green embroidered with many flowers and butterflies; unlined.

205 RED AND GOLD COAT

Very heavily embroidered with real gold thread and slight touches of green and white; dragons and the Waves of Eternity particularly well embroidered; imperial yellow lining.

206 LADY'S COAT IN MIDNIGHT BLUE

Fantastic butterflies and brilliant flowers, with some fruits, embroidered over the field; border trimmings of fine brocade; sleeves of yellow heavily embroidered; pale yellow silk lining.

207 COAT IN BLUE, WHITE, AND GOLD

Showing brilliantly executed phoenixes of fantastic lines; embroidered in the fine Peking stitch, outlined with gold; broad, white cuffs with little human figures set in country scenes.

208 LONG RED COAT

Of nice *kus-su* (tapestry); showing flowered medallions in various colors; the lower border displaying the Waves of Eternity; broad black cuffs and collar; likewise of *kus-su*; unlined.

209 BOY'S BROWN MANDARIN ROBE

Of the customary mandarin design; in gold and many colors on a field of rich brown; broad black horsehoof cuffs, and black collar; blue silk lining.

210 RED AND GOLD COAT

The embroidery is very rich; the principal feature being dragon and phoenix medallions in broad circles surrounding little scenes containing human figures; butterflies in beautiful colors thrown over the field; white border band, heavily embroidered, showing birds, animals, and other devices.

211 DEEP BLUE COAT

Embroidered with fruits, flowers, and butterflies in many colors; lined with pale blue watered silk.

212 LONG BLUE LADY'S COAT

Of beautiful watered silk; black embroidered bands trim the broad, pearl gray cuffs; heavily embroidered in brilliant colors; no lining.

213 SHORT PALE TAN COAT

With broad, blue border bands heavily embroidered in colors, depicting scenes of Chinese life. Cuffs of green containing many floral devices and symbols, some of which are embroidered in the fine Peking stitch; bordered with gold.

214 RICH RED COAT

With broad, decorative bands of white embroidered with little Chinese characters and symbols, and small medallions containing human figures; cuffs of broad bands of white and blue, also heavily embroidered; lined with deep blue silk.

215 DEEP BLUE COAT

Embroidered in many colors; showing flowers and fruits in various antique vases, and little human figures; border of fine brocade containing bats for good fortune, and other symbols; little country scenes decorate the white cuffs; pale yellow silk lining.

216 BRILLIANT APPLE GREEN COAT

Heavily embroidered with elaborate butterflies, flowers, fruits, and antique vessels; trimmed with fine brocade border bands; little scenes of Chinese life depicted on the broad white cuffs; pale yellow silk lining.

217 RICH MANDARIN ROBE

In blue and gold; heavily embroidered with real gold thread; with the customary dragon and phœnix designs, the Waves of Eternity on the lower border, and various symbols; broad, black cuffs of the horsehoof shape; lined in pale blue.

218 DEEP BLUE COAT

Embroidered with flowers and butterflies in many colors; each of the medallions showing a symbolical fish and flaming sphere; partridges and antique vases of flowers, woven in the fine Peking stitch on very pale blue, form the cuffs; rich yellow lining.

219 BRILLIANT BLUE COAT

With antique vases in gold thread; flowers and butterflies in many colors; broad white cuffs depicting little scenes in Chinese life, finely woven in the Peking stitch and outlined with gold thread; pale pink lining.

220 LLAMA PRIEST'S COAT

In imperial yellow; a strange tablet device containing Chinese and Manchu characters, both flanked by dragons and surrounded by moons of various colors; several designs of brocade form the border strips.

221 BOLT OF FINE OLD SILK

In brilliant imperial yellow, with fine lotus blossoms and foliations worked in real gold thread throughout the field.

Size,  $28\frac{1}{2}$  inches x 25 feet.

222 BOLT OF FINE OLD SILK

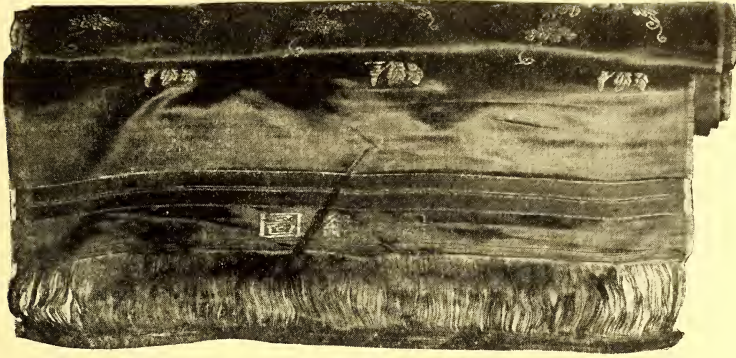
Mate of foregoing.

Size,  $28\frac{1}{2}$  inches x 25 feet.

223 STRIP OF OLD BROCADE

In emerald green, with dragon and other designs in profusion in gold thread.

Size, 58 inches x 80 inches.



224 BOLT OF RARE OLD SILK

In peacock blue, with bold sprays of flowers and loose bunches of grapes in gold thread.

Size,  $30\frac{1}{2}$  inches x 25 feet.

225 HALF BOLT OF RARE OLD SILK

Mate to foregoing.

Size,  $30\frac{1}{2}$  inches x  $12\frac{1}{2}$  feet.

226 BOLT OF RARE OLD SILK

In pale imperial yellow; medallions, containing intricate geometric and foliated designs in the manner in which the Chinese are masters of decoration, are watered on a plain field.

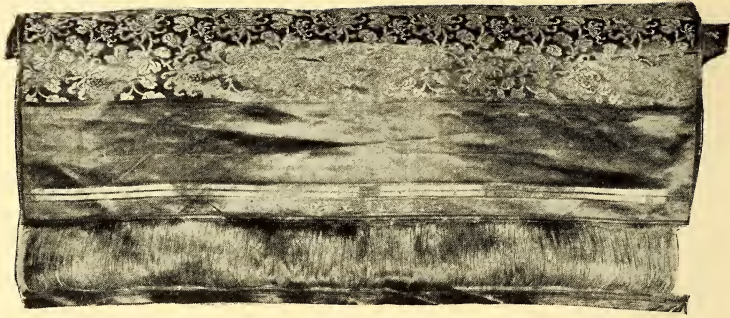
Size,  $38\frac{1}{2}$  inches x 25 feet.

227 HALF BOLT OF PECULIAR OLD SILK

Each side being of a different color, the one a faint peacock blue, the other a deep ivory; designed for hanging between rooms; medallions on each side containing the *shou* character for good fortune, and various fruits and flowers.

Size,  $39\frac{1}{2}$  inches x  $16\frac{1}{2}$  feet.





228 HALF BOLT OF RARE OLD SILK

In apple green, with a device of the Buddha's Fingers, a fragrant Chinese fruit, work in foliations in real gold thread throughout the field.

Size,  $28\frac{1}{2}$  inches x 25 feet.

229 BOLT OF RARE OLD SILK

Mate to foregoing.

Size,  $28\frac{1}{2}$  inches x 12 feet.

230 HALF BOLT OF PECULIAR OLD SILK

Each side being of a different color, one a pale blue, the other a rich tan; designed for hanging between rooms; medallions on each side containing the dragon in intricate foliations.

Size,  $39\frac{1}{2}$  inches x  $16\frac{1}{2}$  feet.

231 HALF BOLT OF PECULIAR SILK

Each side being of a different color; one a peacock blue, the other a rich pale tan; designed for hanging between rooms; watered medallions on each side showing the Buddhist knot and wheel, and other symbols.

Size,  $39\frac{1}{2}$  inches x  $16\frac{1}{2}$  feet.

232 BOLT OF BEAUTIFUL SILK

In pale imperial yellow, with watered medallions containing fruits and bats, symbols of good wishes, and sprays of lotus, the emblem of Buddhism.

Size,  $38\frac{1}{2}$  inches x 24 feet.

233 BOLT OF TRIBUTE SILK

In pale blue, with exquisite design in real silver thread, showing beautifully trased plum blossoms alternating with bamboo clusters, and the *shou* character knotted with ribbon.

Size, 30 inches x  $23\frac{1}{2}$  feet.

234 BOLT OF FINE SILK

On rich peacock blue, with bold beautiful sprays of flowers alternating with bunches of grapes; artistically drawn and woven in real gold thread.

Size, 31 inches x 20 feet.

235 BOLT OF FINE SILK

In pale imperial yellow, with intricate dragon medallions watered upon it.

Size,  $38\frac{1}{2}$  inches x 29 feet.

236 BOLT OF FINE SILK

Mate to foregoing.

Size,  $38\frac{1}{2}$  inches x 29 feet.

237 SHORT STRIP OF FINE SILK

In precious stone blue, with bold flower clusters in gold thread. Fragment of a very fine piece.

Size,  $31\frac{1}{2}$  inches x 6 feet.

238 SHORT STRIP OF FINE SILK

Symbols of Buddhism scattered over a swastika fret in gold thread, on a blue base. Fragment of a fine piece.

Size, 28 inches x 58 inches.



239 FRAGMENT OF RARE BROCADE

On a pale blue base, bold flowers of many colors are thrown over a network of gold thread. A brilliant piece of color.

Size, 60 inches x 88 inches.

240 FRAGMENT OF RARE BROCADE

Mate to foregoing.

Size, 60 inches x 94 inches.

241 FRAGMENT OF OLD BROCADE

In brick red, with medallions and butterfly squares in silk threads of different colors. Size, 43 inches x 64 inches.

242 OLD SILK VELVET PANEL

On very deep blue; representing various immortals among the clouds; a framing border of Buddhist devices.

Size, 50 inches x 79 inches.

## OLD PAINTINGS AND DRAWINGS

243 MING PAINTING FRAMED

SUBJECT: Mountains and palace pagodas.

ARTIST: Unknown.

FADED COLORS ON OLD SILK.

243a MING PAINTING    FRAMED

SUBJECT: Mountains, lakes and palace pagodas.

ARTIST: Unknown.

FADED COLORS ON OLD SILK.

244 EARLY MING PAINTING    FRAMED

SUBJECT: Mountain lake and village life.

ARTIST: Unknown.

OLD COLORS ON FADED SILK.

244a EARLY MING PAINTING    FRAMED

SUBJECT: Mountain lake and village life.

ARTIST: Unknown.

OLD COLORS ON FADED SILK.

245 OLD PAINTING

SUBJECT: Country life among high mountains.

ARTIST: Unknown.                      Size, 2 feet x 6 feet.

In a gilded frame.

FAINT COLORS ON FADED SILK.

246 OLD PAINTING

SUBJECT: Palaces in the mountains, surrounded by lotus covered lakes.

ARTIST: Unknown.                      Size, 2 feet x 6 feet.

With conventional scenes indicating good fortune; showing

In a gilded frame.

FAINT COLORS ON FADED SILK.

247 MING PAINTING

SUBJECT: A sage, a young man, and a woman.

ARTIST: Ku Ling.                      Size, 11½ inches x 16 inches.

FAINT COLORS ON SILK.

248 MING PAINTING

SUBJECT: Reading in a mountain retreat.

ARTIST: Unknown. Size, 8½ inches x 13 inches.

FADED COLORS ON SILK.

[See *Illustration*]

249 EIGHTEENTH CENTURY PAINTING

SUBJECT: Liu Chung and Yuen Chao seeking the elixir of life.

ARTIST: Unknown. Size, 15½ inches x 32½ inches.

A mountain grotto beside a temple.

IN BRILLIANT MING COLORS ON FADED SILK.

250 MING PAINTING

SUBJECT: Family life in a fishing boat.

ARTIST: Hsu Be. Size, 11 inches x 13 inches.

FAINT COLORS ON SILK.

251 EIGHTEENTH CENTURY PAINTING

SUBJECT: Birds and Flowers.

ARTIST: Unknown. Size, 14 inches x 53 inches.

FADED, DELICATE COLORS ON PALE SILK.

252 MING PAINTING

SUBJECT: Resting among the mountains.

ARTIST: Unknown. Size, 11 inches x 15 inches.

Two little human figure resting upon an over-hanging cliff.

FADED COLORS ON AGED SILK.

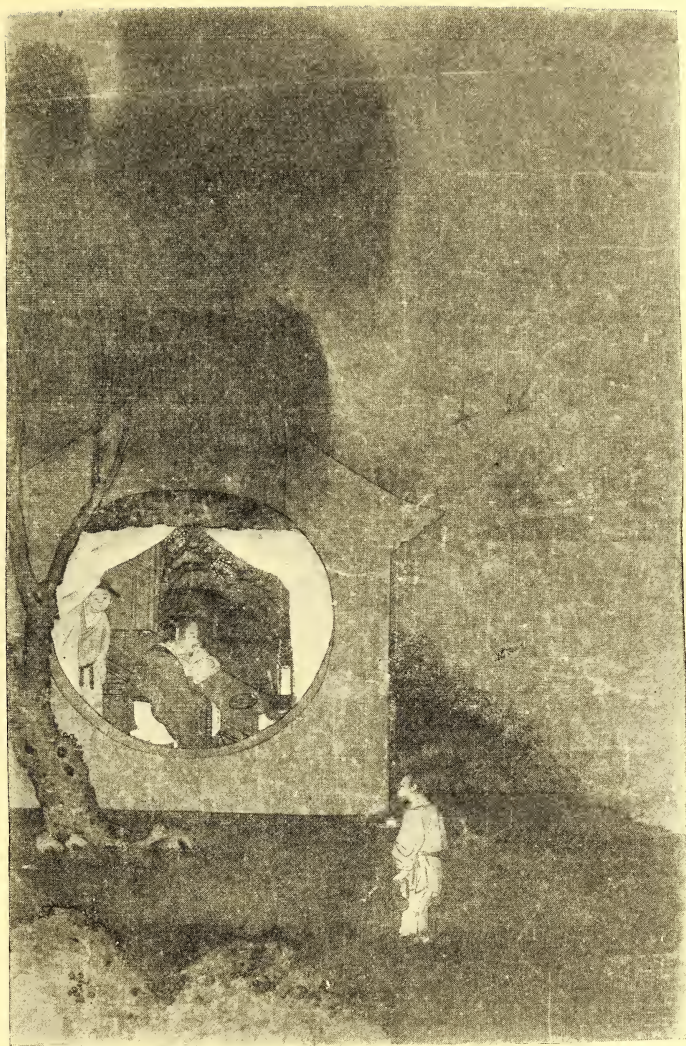
253 EIGHTEENTH CENTURY PICTURE

SUBJECT: Boys firing crackers.

Size, 8 inches x 9 inches.

FADED COLORS ON SILK.





OLD MING PAINTING

[NUMBER 248]



254 MING PAINTING

SUBJECT: In the pines and high rocks.

ARTIST: Sia Shih Chung. Size, 9 inches x 13 inches.

A little human figure seated upon a terrace over a water-fall.

INK DRAWING WITH SLIGHT COLOR ON SILK.

255 MING PAINTING

SUBJECT: Mountains and lakes.

ARTIST: Unknown. Size, 11 inches x 30 inches.

A delightful little scene showing a tiny pavilion, a small boat, and a number of little figures among mist-laden mountains.

RICH COLORS ON FADED SILK.

[See Illustration]

256 KANG HSI PAINTING

SUBJECT: Lotus and aigrets.

ARTIST: Unknown. Size, 39 inches x 68 inches.

A bold and beautiful painting.

FAINT COLORS ON FADED SILK.

[See Frontispiece]





OLD MING PAINTING  
MOUNTAINS AND LAKES  
[NUMBER 255]

## FINE OLD RUGS

257 OLD CHAIR SEAT AND BACK TAO KUANG

In brilliant aubergine and yellow.

Size, 2 feet x 3 feet 9 inches.

258 OLD TRAVELLER'S MAT CHAR CHING

In ivory and blue, with the conventional good fortune devices of pine tree, deer, and crane, duplicated in little scenes. Rich tone and good thick quality.

Size, 2 feet x 3 feet 9 inches.

259 DRAGON CHAIR BACK CHIEN LUNG

In old gold and blue; three dragons, each with five claws, cavorting among the clouds above the Waves of Eternity; Buddhist emblems along the upper border. The rug is designed to fit against the large heavy chairs of Chinese temples and palaces. Of fine quality and good preservation.

Size, 2 feet 2 inches x 2 feet 2 inches.

260 MAT IN SALMON, BLUE, AND GOLD CHIEN LUNG

Beautiful piece of soft, polished texture in faded tones. Conventional floral central medallion, sprays and border garland. A corroded brown wool has left an incision in the central medallion.

Size, 1 foot x 3 feet 4 inches.

261 DRAGON CHAIR SEAT CHIEN LUNG

In apricot, yellow, and blue. The conventional design for large temple and palace chair seats; five dragons are enclosed within border waves in conventional manner; very careful weaving embossed throughout; finely toned by age.

Size, 2 feet 6 inches x 2 feet 6 inches.

[See Illustration]



DRAGON CHAIR SEAT

[NUMBER 261]



262 LARGE MAT IN IVORY, TAN, AND BLUE

TAO KUANG

A large central medallion and many coin medallions, each containing a different device; beautifully toned with age and of thick, loose quality.

Size, 2 feet 6 inches x 4 feet 7 inches.

263 BAT MAT IN GOLDEN TAN AND BLUE

CHIEN LUNG

Irregularly thrown over the field are bats and clouds of white and blue, both highly conventionalized. The swastika and *shou* character carry out the wish of good fortune, which indicates that the rug may have been a birthday present. Of good, thick quality.

Size, 1 foot 10 inches x 3 feet 3 inches.

264 TRAVELLER'S MAT CHAR CHING

With conventional scenes indicating good luck; showing bat as well as pine tree, deer, and crane, repeated in two scenes at each end of the rug; swastika border; of heavy quality.

Size, 2 feet 4 inches x 4 feet 8 inches.

265 MEDALLION RUG IN OLD ROSE CHAR CHING

On a plain field, which has faded from a deep red, various medallions and half-medallions of different conventional devices are thrown with beautiful effect and coloring; three borders with floral devices; of very fine, thick quality, and excellent preservation.

Size, 4 feet 8 inches x 7 feet 4 inches.

[*See Illustration*]

266 CHAIR SEAT WITH FOUR HEAVENLY DOGS

CHIEN LUNG

The creatures, gazing open mouthed at the central sphere, and enclosed by conventional border waves; numerous colors on a field of apricot. Of fine, thick quality; finely drawn and chiseled. Size, 2 feet 5 inches x 2 feet 5 inches.



MEDALLION RUG IN OLD ROSE

[NUMBER 265]

267 HEAVENLY DOG MAT CHIEN LUNG

Fine chair seat, the usual square. On a field of apricot the four fabulous dogs, mouths agape, surround a central floral sphere; each of a different combination of colors on a field of apricot. Size, 2 feet 3 inches x 2 feet 4 inches.

268 MAT IN APRICOT, YELLOW, AND BLUE

CHIEN LUNG

Beautiful piece of color and quality, in the conventional floral geometric designs; toned with age and lustrous.

Size, 2 feet x 3 feet 8 inches.

269 CHAIR SEAT WITH FOUR HEAVENLY DOGS

CHIEN LUNG

The creatures, gazing open mouthed at the central sphere, are enclosed by conventional border waves; numerous colors on a field of apricot; of fine, thick quality; well drawn and chiseled. Size, 2 feet x 2 feet.

270 BAT AND SWASTIKA RUG KANG HSI

A rare old piece of blue and yellow; with a conventional all over design in fashion in the XVIIIth Century. Over the regular swastika lattice, which covers the field, are thrown bats, indicating good fortune, at regular intervals but each of a different color. The piece shows the result of age. Size, 5 feet x 6 feet 7 inches.

[See Illustration]

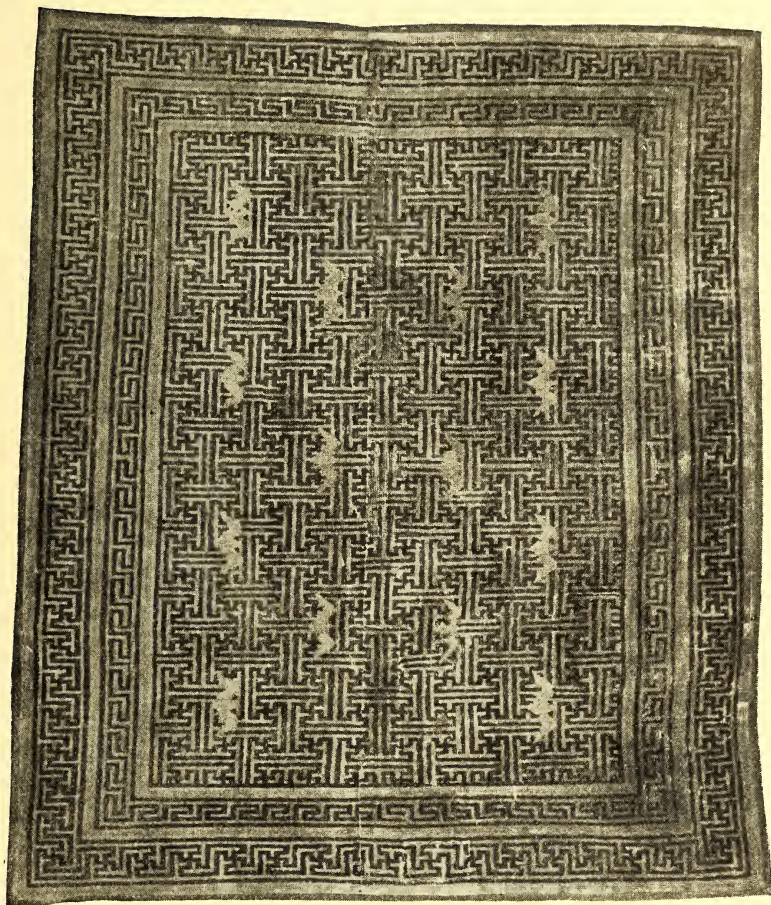
271 DEEPLY TONED BLUE AND WHITE MAT

CHIEN LUNG

Of beautiful weaving; conventional design.

Size, 1 foot 11 inches x 3 feet 8 inches.





BAT AND SWASTIKA RUG

[NUMBER 270]

272 BAT AND DRAGON MAT KANG HSI

A rare old piece of color, very exactly designed. The foliated archaic dragons, the bats, the geometric corner pieces, and the swastika borders very precisely woven in rich blue; of thick, fine quality, of good preservation.

Size, 2 feet x 3 feet.

273 CHAIR SEAT WITH FOUR HEAVENLY DOGS

CHIEN LUNG

Gazing open mouthed at the central sphere, the creatures are enclosed by conventional border waves; numerous colors on a field of apricot; of fine, thick quality; well drawn and chiseled.

Size, 2 feet 5 inches x 2 feet 3 inches.

274 OLD SQUARE IN BLUE AND IMPERIAL YELLOW

KANG HSI

Of an all over pattern of squares and octagons, containing small bats and floral figures which have corroded and almost disappeared; the rich blue dye seems curiously to have preserved the fabric; a fine piece of color.

Size, 2 feet 2 inches x 2 feet 4 inches.

275 MAT OF EIGHT HORSES CHIEN LUNG

In blue and white. The famous eight horses of the energetic Emperor Mu Wang, a warrior who existed prior to the Christian Era, is a common subject for the Chinese artist, and is sometimes adopted by the potter, the enamel worker, and even the rug weaver. They were chariot horses that stopped at nothing. In this rug the horses are depicted untethered, each in a different attitude.

Size, 2 feet 2 inches x 4 feet 2 inches.

[See Illustration]





RUG OF THE FAMOUS HORSES

[NUMBER 275]

276 SADDLED HORSE MAT CHAR CHANG

Instead of the conventional traveller's mat, depicting a deer and crane beneath the tree, a saddled horse is here represented in each of the duplicated scenes. Of fine, thick quality. Size, 2 feet x 4 feet.

277 DRAGON MAT IN BLUE AND SILVER WHITE

CHIEN LUNG

Archaic, foliated dragons separated by the bats; in deep rich blue on a field of white deeply toned and polished by age; swastika border; of fine, thick quality.

Size, 2 feet x 3 feet 9 inches.

278 RUG IN BLUE AND TANNED WHITE CHIEN LUNG

Of fine, thick quality. Conventional floral medallions, sprays, and border garland beautifully traced and woven.

Size, 3 feet 3 inches x 6 feet 5 inches.

279 LONG MAT IN IVORY CHIEN LUNG

With blue, black and pink designs. A very exact piece of weaving; rich color toned with age; of fine wool and thick quality. Size, 2 feet 4 inches x 3 feet 6 inches.

280 RICH CORAL COLORED RUG CHIEN RUG

An unusually fine piece of color, with eight medallions, many floral sprays, and fantastic butterflies, in deep blue white, and tan, with touches of imperial pellow. The border, which contains a conventional lotus garland, is on a field of tan. Size, 5 feet 2 inches x 6 feet.

[See Illustration]





RICH CORAL COLORED RUG

[NUMBER 280]

281 MAT IN FADED YELLOW CHAR CHING

With several vases of antique design containing flowers and fragrant Buddha's Fingers. Geometric end and corner devices terminate in archaic dragons' heads. Similar geometric designs in central medallion. Thick, loose quality. Size, 2 feet x 4 feet.

282 MAT IN CORAL YELLOW AND BLUE CHAR CHING

Small rug of beautiful quality and color; with conventional lotus and butterfly design.

Size, 1 foot 11 inches x 3 feet 2 inches.

283 MAT IN APRICOT, GOLD, AND BLUE CHIEN LUNG

With bat and *shou* character scattered among the flower designs, which are beautifully traced. Of thick, nice quality, somewhat corroded. Size, 2 feet x 3 feet 7 inches.

284 FRAGMENT OF RARE DESIGN CHIEN LUNG

In faded salmon, with unusual all-over lotus design, in blue and white. Very exactly woven in fine wool.

Size, 2 feet 4 inches x 3 feet 10 inches.

285 RUG OF THE HUNDRED ANTIQUES CHIEN LUNG

A beautiful specimen of fine coloring and weaving, delicately toned with age; over a field, between the five lotus medallions, are various ancient vases and censers, the former containing fruits and flowers, the latter sometimes holding weapons designed to ward off evil spirits. The four symbols of the scholar—the books, and scrolls of painting, the chess board, and the musical instrument—are also suggested. Well preserved and of heavy quality.

Size, 5 feet x 8 feet.



286 VERY FINE KONG RUG CHIEN LUNG

Of rare quality and coloring; conventional flower and butterfly design of unusual execution; on a field of apricot, considerably toned with age, the devices are thrown in two blues, yellow and white. Of good, thick pile, well preserved.

Size, 5 feet 4 inches x 8 feet 4 inches.

287 CURIOUS SQUARE IN BURNT RED CHAR CHING

With an old conventional lotus design in pale green. Of thick fine quality, well preserved.

Size, 3 feet x 3 feet 2 inches.

287a CURIOUS SQUARE IN BURNT RED CHAR CHING

Mate to foregoing.

Size, 3 feet x 3 feet 2 inches.

288 RICH SPOTTED YELLOW RUG CHIEN LUNG

With five medallions imposed upon the all-over field of the golden coin design. The lotus border scroll is broken at intervals by small culsters of medallions and bats, indicating good fortune. A beautiful piece of color, and thick, loose pile.

Size, 5 feet x 7 feet.

289 MAGNIFICENT CEREMONIAL SQUARE

CHIEN LUNG

A rare piece of coloring with beautiful designs. The central field is a faded apricot, over which the designs are thrown in imperial yellow and white, two shades of blue, and a natural brown; the eight symbols of Buddhism are scattered amongst sprays of fruits and flowers; the central medallion is a floral scene surrounded by the conventional band of clouds; the rich blue border contains archaic dragons on either side of a sphere, alternating with scrolls of lotus, the symbol of Buddhism.

Size, 13 feet 1 inch x 13 feet 7 inches.

290 CORAL AND BLUE RUG CHIEN LUNG

Of beautiful design; lotus medallions, basket pieces, corners, and border garland very carefully traced and exactly woven; deeply toned colors and of fine quality and preservation. Size, 3 feet 1 inch x 5 feet 10 inches.

291 OLD BLUE AND WHITE RUG CHAR CHING

The central medallion a scene with two deer under a tree, a crane flying above them; between this and the other four medallions are the symbols of the scholar—the chess board, the musical instrument, the scrolls of paintings, and pile of books; the corner pieces are geometric swastika frets. Rich tone and thick, good quality.

Size, 4 feet 4 inches x 6 feet 5 inches.

292 LARGE MAT IN TAN AND BLUE MING OR KANG HSI

Of an all-over design known as the honeycomb pattern, formed of little squares and octagons; the latter containing a faded blossom; broad swastika border; a beautiful specimen of the early geometric design. In very good preservation. Size, 3 feet 2 inches x 4 feet 11 inches.

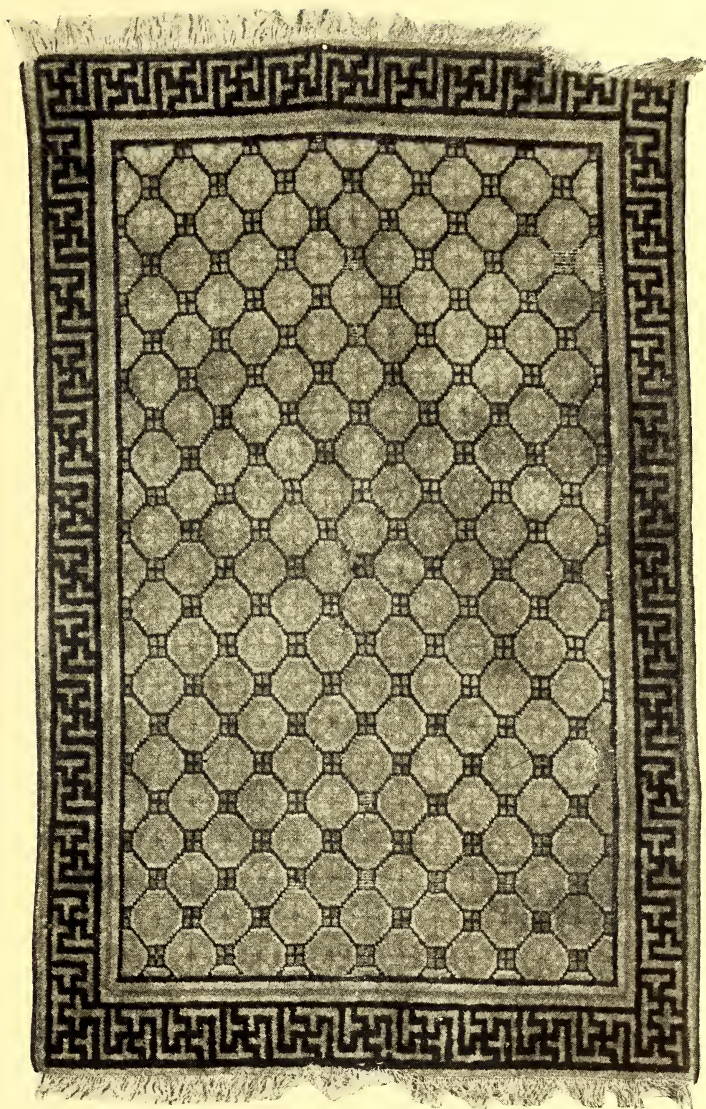
[*See Illustration*]

293 SADDLE CLOTH IN APRICOT CHAR CHING

In salmon pink and imperial yellow, with conventional designs in blue, white, and yellow. In good preservation and of nice quality. Size, 2 feet x 4 feet.

294 RUG IN PALE COLORS CHIEN LUNG

An all-over diamond design containing blossoms; the central medallion and corresponding corner pieces of the same color as the border; the general effect is pale salmon with dark blue decorations. Of soft quality with fine wool, and thick. Size, 3 feet 3 inches x 6 feet 1 inch.



OLD KANG HSI RUG

[NUMBER 292]

295 UNUSUAL PINK SQUARE CHIEN LUNG

With beautiful floral design in blue, brown, white, and imperial yellow; the design is daintily traced; an exquisite piece of coloring. Of thick quality and excellent preservation. Size, 2 feet 5 inches x 2 feet 5 inches.

296 UNUSUAL PINK SQUARE CHIEN LUNG

Mate to foregoing. Size, 2 feet 5 inches x 2 feet 5 inches.

297 RARE OLD SADDLE CLOTH CHIEN LUNG

In salmon, with imperial yellow and blue decorations; the mythical kylin and the phoenix form the medallions; Waves of Eternity at either end; butterflies and flowers, daintily traced, thrown over the field; the lotus chain along the border is broken by a single *shou* character and groups of small medallions, with here and there a tiny bat for good fortune. A very fine piece of weaving and color, almost perfectly preserved, although, as the leather bindings show, it has been in actual use.

Size, 2 feet x 4 feet 9 inches.

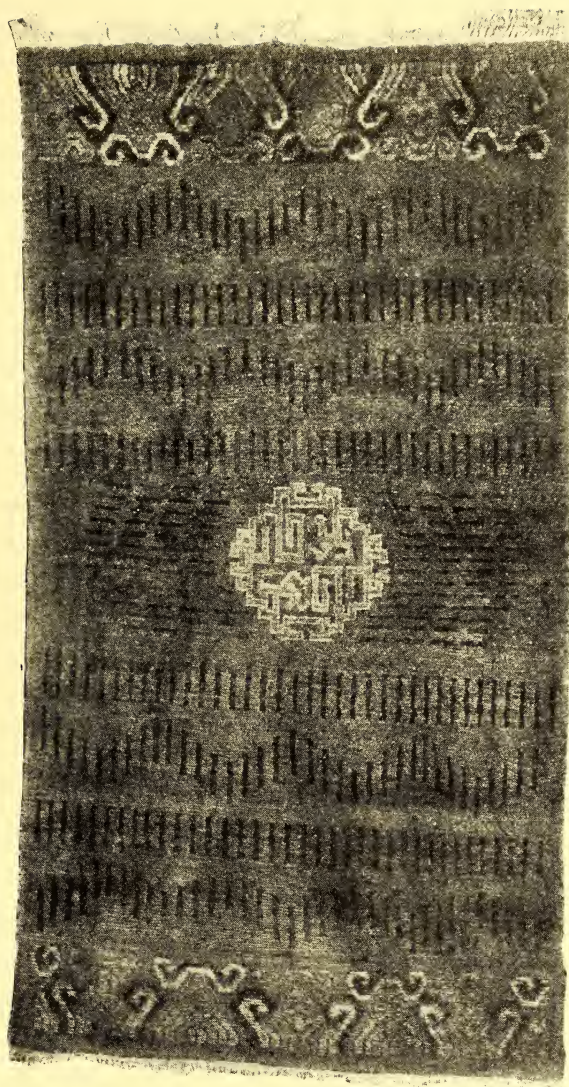
298 RARE SILK RUG IN RED CHIEN LUNG

Evidently an imperial saddle cloth; with wave design in one of the conventions woven in several colors at each end; a central medallion in blue and white of archaic geometric design terminating in dragons' heads; short thick bars of black over the rest of the field, believed to indicate the wish of endless years of existence for the emperor.

Size, 3 feet x 5 feet 7 inches.

[See Illustration]





RARE SILK RUG IN RED

[NUMBER 298]

299 BEAUTIFUL BLUE MAT CHIEN LUNG

With butterflies and flowers of the four seasons in white and pale blue, woven in delicate tracery; with a broad swastika border. Of very fine wool, excellently preserved.

Size, 2 feet x 3 feet 9 inches.

300 LONG MAT IN BLUE AND IMPERIAL YELLOW

KANG HSI

An octagon all-over design; with little blossoms and fruits in pink and white set within each figure; a very exact lotus border. Of beautiful color, well preserved.

Size, 2 feet 1 inch x 4 feet 10 inches.

301 FADED BROWN RUG TAO KUANG

Of coarse, heavy quality and fine preservation; showing bats, phoenix, and butterflies in the design, as well as floral and geometric devices. A piece of strikingly subdued color, peculiar in having no blue whatever in it.

Size, 5 feet 9 inches x 6 feet 6 inches.

302 RARE WHITE RUG CHIEN LUNG

With delicate blue flowers and butterflies. An unusually beautiful piece of very soft wool and unusual preservation.

Size, 3 feet 7 inches x 5 feet 11 inches.

[*See Illustration*]



RARE WHITE RUG

[NUMBER 302]



303 TEMPLE PILLAR HANGING CHAR CHING

In blue, with yellow, red, and white designs; of a peculiar order of excellence; its Buddhist character is very clear; made for covering pillars of a temple; when used in this manner the dragon entwines completely around the pillar; in addition to the dragon there are various Buddhist emblems. Impressive example of the crude art of the Western provinces; the stiffness of the cloud devices and other disjunct elements in the field reveals the handiwork of mountain people, who endeavored at all costs to fill blank spaces; the inscription at the top is in Mongolian characters; in place of the elaborate bell and lotus ornament which is found at the top of these pillar hangings in more refined districts, there are employed here a heavy fret or wave band and the traditional spade-shaped device, separated by a blue stripe bearing white studs.

Size, 16 feet 2 inches x 5 feet 2 inches.

304 TEMPLE PILLAR HANGING CHAR CHING

Mate to foregoing. Size, 16 feet 2 inches x 5 feet 2 inches.

(This notable pair of rugs, originally brought from China by Mr. Frederick Moore, were exhibited at the Moore-Mumford sale in the Anderson Galleries in 1916, and purchased by Mr. Alexander Morton, of New York City. The latter has since died, and his executors have asked Mr. Moore to dispose of them. Mr. Moore gladly includes them in his present collection, possessing no others of this notable character.)









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